

HIAWATHA'S CHILDHOOD

OPERETTA

BESSIE M. WHITELEY.



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~~ANNEX~~

HIAWATHA'S CHILDHOOD

OPERETTA IN ONE ACT

FOR UNCHANGED VOICES

• •

TEXT BY HENRY WADSWORTH LONGFELLOW

MUSIC BY BESSIE M. WHITELEY



*Awarded the Prize by "The National Federation
of Music Clubs' Competition," closing September 1,
1912, in the Operetta Class (Unchanged Voices)*



C. C. BIRCHARD & COMPANY
BOSTON

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CHARACTERS

HIAWATHA. (As a young child in Scenes I and II, and as a youth in Scene III.) Represented by a young child and a youth.

NOKOMIS. Represented by a girl dressed as an Indian woman.

MUDJEKEEWIS. (*West-Wind.*) Represented by a youth.

IAGOO. (*The Boaster.*) Represented by a youth of size or a young man.

FIRST INDIAN YOUTH }
SECOND INDIAN YOUTH } Youths.
THIRD INDIAN YOUTH }

FIRST INDIAN MAIDEN }
SECOND INDIAN MAIDEN } Girls.
THIRD INDIAN MAIDEN }

Indian Youths, Warriors, Maidens, Women, Wind-Spirits, Phantoms, Fire-flies, etc.

SCENE I

A forest by a lake; an Indian wigwam in foreground.

SCENE II

Further in the forest.

SCENE III

Same as Scene I.

(*The Operette may be given with one scene only.*)

*Performed before the NATIONAL FEDERATION OF MUSIC CLUBS' CONVENTION
at Chicago, Illinois, April 25, 1913; under the direction of M. Teresa Armitage.*

The Orchestra Parts may be obtained from the Publishers.

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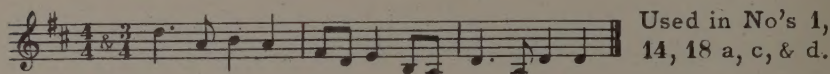
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MOTIVES

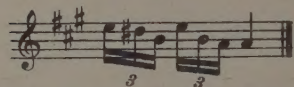
The music is based on the following motives, derived from Indian melodies.

"GAME/SONG" Indians of Vancouver's Island



Used in No's 1, 14, 18 a, c, & d.

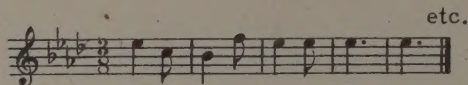
"LOVE CALL" Omaha Indians



Used in No. 1, (last movement) and No. 6.

A characteristic phrase from the original, a "Love Call" played on the native *flageolet*.

"REST SONG" Omaha Indians

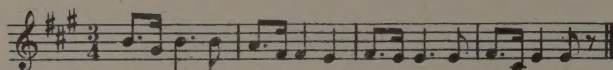


etc.

Used in No's 2, 7, 18 b.

The melody line as in the original, the five measure groups devised by the composer.

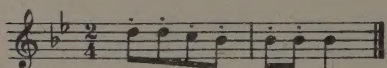
"LOVE SONG" Omaha Indians



Used in No. 4.

The melody line as in the original, the rhythm devised by the composer.

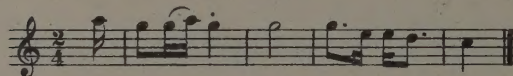
"DANCE SONG" Omaha Indians



Used in No. 10.

The germ of the "Dance Song", in the original of which there is more rhythmic than melodic development.

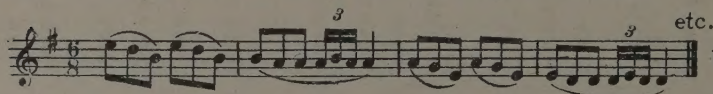
"SONG OF THE SPIRIT" Omaha Indians



Used in No. 11.

Derived melodically from the original, but condensed rhythmically.

"OLD MAN'S LOVE SONG" Omaha Indians



etc.

Used in No. 16.

The repetition of the first two measures in the 5th below, is an interesting feature of this melody.

The publishers are indebted to Miss Alice C. Fletcher for permission to use the above motives from "Indian Story and Song from North America"

1

Text selected from "Hiawatha" by
HENRY WADSWORTH LONGFELLOW

Music by
BESSIE M. WHITELEY

A forest by a lake; a wigwam in the foreground, flap closed. A few men and women seated about on the ground.

Music based upon a "Game Song" of the Indians of Vancouver's island.

Allegro vivace (Strongly mark the peculiar rhythm.)

give yells and dance vigorously a war dance.)

The publishers are indebted to Messrs. Houghton, Mifflin Company for permission to incorporate excerpts from Longfellow's "Hiawatha."

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(Continued dancing of Indian warriors.)

(The dancing gradually subsides.)

They are seen to wash their hands in the lake, they throw away their arrows, to make peace-pipes which they

(Enter MUDJEKEEWISS (West-Wind) attended by WIND-SPIRITS.)

smoke in quiet groups.)

Hiawatha

Allegretto

p *molto accel.*

molto cresc. *L.H.³* *molto decresc.*

molto accel. (MUDJEEKEEWIS raises the flap

of the wigwam disclosing NOKOMIS nursing the little HIAWATHA.)

(All group for Chorus.)

a tempo

pp *dim. e rit.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Nº 2. Chorus: "By the shores of Gitche Gumeé"

Soprano I-II, Alto

Music based upon Omaha Indian "Rest Song"

★ *Andante moderato*

mf (Preserve the five-measure rhythm throughout.)

Red. * *Red.* * etc.

attacca

★ At this tempo, consider each measure one beat.

Hiawatha

Andante moderato e espressivo

Soprano I-II

mf

1. By the shores of Git - che Gu - mee, By the
 2. By the shin - ing Big - Sea - Wa - ter, Rose the

Alto

mf

1. By the shores of Git - che Gu - mee, By the
 2. By the shin - ing Big - Sea - Wa - ter, Rose the

legato

*Red. * Red. * etc.*

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
 black and gloom - y pine trees. Rose the firs with

shin - ing Big - Sea - Wa - ter, Stood the wig - wam
 black and gloom - y pine trees. Rose the firs with

*Red. * Red. **

1. Stood the wig - wam,
 2. Rose the firs,

of No - ko - mis, Daugh - ter of the Moon, No -
 cones up - on them; Bright be - fore it beat the

of No - ko - mis, Daugh - ter of the Moon, No -
 cones up - on them; Bright be - fore it beat the

*Red. * Red. **

of the moon.
fore it.

ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;

ko - mis. Dark be - hind it rose the for - est,
wa - ter. Beat the clear and sun - ny wa - ter;

*Red. * Red. * Red. * Red. * Red. **

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

Rose the black and gloom - y pine trees.
Beat the shin - ing Big - Sea - Wa - ter.

dim. e più tranquillo

*Red. * Red. **

*Red. **

They gather into groups to the right and left.

NOKOMIS comes from the wigwam, bearing an Indian cradle. She places in it the little HIAWATHA.

Nº 3. Recitation

(Spoken by a little Indian maiden)

"There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,

Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush! the Naked Bear will hear thee!"
Lulled him into slumber, singing.

Nº 4. Solo: "Ewa-Yea" (NOKOMIS)

Motive for music suggested by an Omaha Indian "Love Song"

Molto moderato *mp*

1. E - wa - yea! My lit - tle owl - et!
2. E - wa - yea! My lit - tle owl - et!

molto tranquillo e espressivo

p legato

Ed. *

E - wa - yea! E - wa - yea! Who is this, that
E - wa - yea! E - wa - yea! Hush! the Nak - ed

poco rit. *al tempo*

Ed. * *Ed.* *

lights the wig-wam? With his great eyes lights the wig-wam?
 Bear will hear thee! E - wa - yea! E - wa - yea! My My

poco rit. *a tempo*

Red. *

lit - tle owl - et, E - wa - yea! E - wa - yea! E - wa - yea! My
 lit - tle owl - et, E - wa - yea! E - wa - yea! E - wa - yea! My

dim.

Red. * *Red.* * *Red.* * *Red.* *

lit - tle owl - et! Who is this, that lights the wig-wam? E - wa -
 lit - tle owl - et! Hush! the Nak - ed Bear will hear thee! E - wa -

Red. *

molto rit. 1 2

yea! E - wa - yea! E - wa - yea! yea! E - wa - yea! E - wa - yea! yea!

molto rit.

Red. *

NOKOMIS at the end of the song stoops over the cradle of the sleeping HIAWATHA. All the others retire from the stage except three Indian youths who speak the following:

Hiawatha

No 5. Recitation

FIRST INDIAN YOUTH:

"Many things Nokomis taught him
Of the stars that shine in heaven;
Showed him Ishkoo-dah, the comet,
Ishkoo-dah, with fiery tresses:"

SECOND INDIAN YOUTH:

"Showed the Death-Dance of the spirits,
Warriors with their plumes and war-clubs,
Flaring far away to northward
In the frosty nights of Winter:"

THIRD INDIAN YOUTH:

"Showed the broad white road in heaven,
Pathway of the ghosts, the shadows,
Running straight across the heavens,
Crowded with the ghosts, the shadows."

During the recitation of the preceding, the stage is darkened.

Enter MUDJEKEEWIS (West Wind) and WIND SPIRITS and PHANTOMS.

The three Indian youths retire in fright.

No 6. Wind Song and Phantom Dance

West Wind motive from Omaha Indian "Love Call."

Capriccioso

The musical score is written for piano and features two systems of music. The first system is in 3/8 time and includes markings for *accel.*, *rit.*, and *Capriccioso*. It contains trills and triplets. The second system is in 2/4 time and includes markings for *a tempo*, *molto accel. e cresc.*, and *L.H.* (Left Hand). It also features trills and triplets. The score is marked with *ped.* (pedal) and ** ** (crescendo) symbols.

dim. *ppp* *rit.*

*

Wind Song

Allegretto *WIND SPIRITS*

pp leggierissimo

V

molto cresc.

cresc.

Ped.

f accel. molto dim. *a tempo* *ppp* *rit.*

attacca

*

Phantom Dance

mf a tempo e non legato
pp
mf legato
pp
leggerissimo pp
 (Phantoms disperse)

The musical score is written for piano in 3/8 time. It consists of five systems of music. The first system begins with a piano introduction marked *mf a tempo e non legato*. The second system continues the melody and includes a section marked *mf legato*. The third system features a piano section marked *pp* and includes a repeat sign with a first ending. The fourth system contains a section marked *pp* and includes a section marked *leggerissimo pp*. The fifth system concludes the piece with a final chord marked *pp*.

Wind-Song

Allegro (WIND SPIRITS)

The musical score is written for a single melodic line and piano accompaniment in 3/8 time. The key signature has one sharp (F#). The score is divided into four systems. The first system includes the tempo and mood marking 'Allegro (WIND SPIRITS)' and the instruction 'leggiero'. The piano part features a steady eighth-note accompaniment. The second system includes the instruction 'cresc.' and a '2w.' marking at the end. The third system includes the instruction 'molto decresc.' and an asterisk '*' at the end. The fourth system includes the instruction 'mf'. The score concludes with a double bar line and repeat signs.

molto cresc.

oo - oo oo - oo oo

cresc. *molto cresc.*

accel.

Led. *

(PHANTOMS and WIND SPIRITS disappear as the stage is gradually lighted.)

ppp a tempo *pp*

Led. *

(Reenter Indian men, women and youths.)

(Lighted stage.)

ppp *a tempo* *attacca*

15

Led.

PANTOMIME:— The crowd looks about curiously. They pick up a fan of feathers, an antique war club, a moccasin, a head-dress etc., representing surprise by gesture. They take notice of NOKOMIS and HIAWATHA by the wigwam, unharmed: and finally group for the following chorus:

Hiawatha

Nº 7. Chorus: "At the door on Summer evenings"

Unison Chorus

Motive of music from Omaha "Rest Song" as in Nº 2

★ Andante moderato

mf legato

molto rit.

And.

(Preserve the five measure rhythm.)

mf

mf legato

1. At the door on sum - mer ev - 'nings Sat the
2. Heard the whis - p'ring of the pine - trees, Heard the

lit - tle Hi - a - wa - tha; Heard the whis - p'ring
lap - ping of the wa - ters. "Mi - ne - wa - wa!"

★ Consider each measure as a single beat

Hiawatha

of the pine - trees, Heard the lap - ping of the
said the pine - trees, "Mud - way - aush - ka!" said the

Ped.

wa - - ters. Sounds of mu - sic, words of won -
wa - - ters. Sounds of mu - sic, words of won -

*

der; Sounds of mu - sic, words of won - der.
der; Sounds of mu - sic, words of won - der.

Ped.

p molto rit. *rit.* *a poco* *ppp*

Ped. * Ped. CURTAIN.

A wooded scene. Stage semi-dark. Night scene. (Hiawatha and others present.)

Nº 8. Dance of the Fire-flies

INTRODUCTION Moderato

(Enter FIRE-FLIES and arrange for Dance.)

DANCE Allegretto

meno mosso

8.....

a t. mpo

8.....

p

8.....

8.....

The FIRE-FLIES vanish

pp

molto decresc.

ppp

8.....

No 9. Recitation

(by an Indian Maiden)

"Saw the fire-fly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle

Lighting up the brakes and bushes,
And he sang the song of children,
Sang the song *Nokomis* taught him:"

No 10. Solo: "Wah-wah-taysee" (HIAWATHA)

(Motive for music of "Wah-wah-taysee" suggested by Omaha Indian "Dance Song")

Moderato

(Preserve the peculiar rhythm)

mp leggiero

semplice

1. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly,
2. "Wah-wah-tay-see, Wah-wah-tay-see, lit-tle fire-fly, lit-tle fire-fly,

Wah-wah-tay-see, Wah-wah-tay-see, Lit-tle flit-ting white-fire in-sect,
Wah-wah-tay-see, Wah-wah-tay-see, Lit-tle danc-ing white-fire creature,

Light me with your lit-tle can-dle, Light me with your lit-tle can-dle, Light me with your lit-tle can-dle, -

meno mosso *rit.*

Ere up-on my bed I lay me, Ere up-on my bed I lay me, Ere in sleep I close my eye-lids, Ere in sleep I close my eye-lids!

meno mosso *rit.*

Red. *

a tempo

Ah, light me! Light me with your lit-tle can-dle. Ah, light me! Light me with your lit-tle can-dle.

a tempo

rit.

Wah-wah-tay-see, Wah-wah-tay - see. Wah-wah-tay-see, Wah-wah-tay - see.

rit. *ppp attacca*

During the singing by the chorus in the following, NOKOMIS and HIAWATHA wander about, the former, evidently pointing out various natural wonders.

The replies of NOKOMIS are spoken after each division of the chorus singing.

No 11. Chorus: "Saw the Moon" "Saw the Rainbow" "When he heard the owls"

(Semi-Chorus in Unison)

Alternating with spoken words

Motive for music from Omaha Indian "Song of the Spirit"

Tranquillo

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked 'Tranquillo'. The piano part features a series of chords and moving lines in both hands. The vocal part enters with the lyrics 'Saw the moon rise from the wa - - ter,'. The piano accompaniment includes a 'Ped.' (pedal) marking and an asterisk (*) indicating a specific harmonic or rhythmic point. The second line of the chorus continues with 'Rip - pling, rip - pling, round - ing from the wa - - ter,'. The piano part continues with similar accompaniment, including another 'Ped.' and asterisk. The third line of the chorus is 'Saw the flecks and shad-ows on it, Saw the'. The piano part concludes with a final chord and a 'Ped.' marking.

Saw the moon rise from the wa - - ter,

Rip - pling, rip - pling, round - ing from the wa - - ter,

Saw the flecks and shad-ows on it, Saw the

Hiawatha

piu agitato

flecks and shad-ows on it, Whispered "What is that?"

grum grum

"What is that, No - ko - - mis?"

rit.

Spoken by NOKOMIS:

"Once a warrior, very angry,
Seized his grandmother, and threw her
Up into the sky at midnight;

Right against the moon he threw her;
'Tis her body that you see there."

tranquillo

Oh! No - ko - - mis!

cresc.

Red. *

2. Saw the rain - bow in the heav - -

grum

Red. *

en, Saw the rain-bow in the heav'n, the heav -

Ped. *

en, Saw the rain-bow in the heav-en,

trium

In the East-ern sky, the rain-bow, Whispered "What is

piu agitato

trium

hat? What is that, No-ko - mis?"

rit.

Spoken by NOKOMIS

"'Tis the heaven of flowers you see there;
All the wild-flowers of the forest,
All the lilies of the prairie,

When on earth they fade and perish,
Blossom in the heaven above us."

Semi-Chorus

Ah! No - ko - - mis!

tranquillo
cresc.

trium

Red. *

poco agitato
mf

(misteriously)

3. When he heard the owls at mid - night,

trium

Red. *

Hoot - ing, laugh - ing in the for -

trium

Red. *

più agitato *cresc.*

est, "What is that?" he cried in ter - ror, "What is

Red. *Red.* *Red.*

that?" he said, "No - ko - mis!"

f

What is that No - ko - mis?"

ff *ff*

Red. *

Spoken Words by Nokomis
 "That is but the owl and owlet,

Talking in their native language
 Talking, scolding at each other."

mf *sempre tranquillo* *L.H.*

Semi Chorus

Oh! No - ko - mis!

rit. *attacca*

Red. *pp*

No 12. Chorus. "Then the little Hiawatha"

(Full Chorus in three parts)

Moderato con spirito

Soprano I-II *mf*

1. Then the lit - tle Hi - a - wa - tha
2. Of all beasts he learned their language,

Alto *mf*

1. Then the lit - tle Hi - a - wa - tha
2. Of all beasts he learned their language,

Moderato con spirito

Learned of ev - 'ry bird its lan-guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lodges,

Learned of ev - 'ry bird its lan-guage, Learned their names and all their se - crets,
Learned their names and all their se - crets, How the beav - ers built their lodges,

f

Learned their names and all their se-crets, How they built their nests in sum-mer,
Where the squir-rels hid their a-corns, How the rein-deer ran so swift-ly,

f *mf*

Learned their names and all their se-crets, How they built their nests,
Where the squir-rels hid their a-corns, How they ran so swift-ly,

f *mf*

Where they hid them-selves, } 1-2. Talked with
Why so tim-id, }

p

Where they hid them-selves, } 1-2. Talked with them when-e'er he met them,
Why so tim-id, }

marcato *p*

Where they hid them-selves in win-ter, } 1-2. Talked with them, with them,
Why the rab-bit was so tim-id, }

p *mf*

them where-e'er he met them, *dim.*

Talked with them— when - e'er he met them, Talked with

Talked with them, Talked with

f *dim.*

Called them "Hi - a - wa - tha's Chick-ens,"
Called them "Hi - a - wa - tha's Broth-ers,"

them. *p* "Hi - a - wa - tha's, Hi - a - *marcato*

them. "Hi - a - wa - tha's," Called them "Hi - a -
Called them "Hi - a -

sempre con spirito *p*

Called them "Hi - a - wa - tha's Chicken."
Called them "Hi - a - wa - tha's Brothers."

wa - tha, "Hi - a - wa - tha's," *f* Hi - a - wa - tha!

cresc. *f*

wa - tha's Chick-ens," "Hi - a - wa - tha's," the lit - tle Hi - a - wa - tha!

cresc. *f* *L.H.*

Scene 3

(Place.— As in Scene I. Upon the stage are Hiawatha as a youth, Nokomis, Iagoo, Indian men, women, youths, etc. Iagoo is seen making arrows.)

Nº 13. Recitation

FIRST INDIAN YOUTH

Then Iagoo, the great boaster,
He the marvelous story-teller,
He the traveller and the talker,
He the friend of old Nokomis,
Made a bow for Hiawatha.

SECOND INDIAN YOUTH

From a branch of ash he made it,
From an oak-bough made the arrows,
Tipped with flint, and winged with feathers,
And the cord he made of deer-skin,
Then he said to Hiawatha

• Nº 14. Solo: "Go, my Son!" (IAGOO)

Motive of music based upon "Game Song" of the Indians of Vancouver's Island

Allegro e vigoroso

Begin music with last line of recitation

f (Preserve the peculiar rhythm)

"Go, my son, in - to the for-est, Where the red deer herd to-geth-er,

Kill for us a fa-mous roe-buck, Kill for

Red. *

us a deer with ant - lers!"

Red. Red. *

"Go, my son, in - to the for - est, Where the reddeer herd to-gether,

Red. *

Go, my son, Go! Kill for us a fa-mous roe-buck,

Red. * Red. *

Kill for us a deer with ant-lers! Go, my son, in - to the for -

Red. *

est." "Go, my Son, in - to the for - est,

Red. *

Where the red deer herd to - geth - er."

Red. *

IAGOO gives to HIAWATHA the bow and arrows and leads him off, pointing to the forest in the back-ground.

attacca

cresc. f

Red. *

The others watch his departure, giving him (by pantomime) an encouragement for his undertaking.
The semi-chorus, in contemplation sings the following:

Nº 15. "All alone walked Hiawatha" Semi Chorus in Unison

Andante (Quasi recitativo)

legato

Forth in - to the for - est straightway All a - lone walked

mf a piacere *pa tempo*

Red. *

Hi - a - wa - tha, All a - lone — walked Hi - a - wa - tha,

Proud-ly, with his bow and ar-rows; Proud-ly, with his

bow — and ar - - rows; All a - -

lone, — All a - lone walked Hi - a - wa - tha.

No 16. Chorus: "And the birds sang round him"

Full Chorus in Unison — Flute and Violin Obbligato★

Motive of music from "Old Man's Love Song" of the Omaha Indians

Moderato

Flute

Violin

Chorus

Quasi recitativo

espressivo ed tranq.

Moderato
tranquillo, con grazioso, sempre legato

1. And the
2. Sprang the
3. And the

birds sang round, him o'er him, birds sang
squir - rel, Ad - ji - dan - mo, Ad - ji -
rab - bit from his path - way, from his

The musical score is written for Flute, Violin, and Chorus. The Flute and Violin parts are marked 'Moderato'. The Chorus part is marked 'Quasi recitativo' and 'espressivo ed tranq.'. The piano accompaniment is marked 'Moderato' and 'tranquillo, con grazioso, sempre legato'. The score includes a list of three variations for the Chorus part. The lyrics are: 'birds sang round, him o'er him, birds sang squir - rel, Ad - ji - dan - mo, Ad - ji - rab - bit from his path - way, from his'. The score is written in G major and 2/4 time.

★ The Flute and Violin parts in separate score may be obtained from the publishers.

o'er him, Sang the rob-in, the O-pee-chee,
 dau-mo, Up the oak-tree, close be-side him,
 path-way, Leaped a-side, and at a dis-tance,

Ped. * *Ped.* *

pp

Sang the blue-bird, the O-wais-sa, And the birds sang
 In and out a-mong the branches, Laughed, and said be-
 Sat e-rect up-on his haunches, Say-ing to the

Ped. * *Ped.*

round him, — birds sang o'er him,
 tween his laugh - ing, close be - side him,
 lit - tle hunt - er, to the hunt - er,

Ped. * *Ped.* *

"Do__ not shoot us, Do__ not
 "Do__ not shoot me, Do__ not
 "Do__ not shoot me, Do__ not

Ped. *Ped.* *Ped.* 8

pp pp

shoot us, Hi - a - wa - tha!"
 shoot me, Hi - a - wa - tha!"
 shoot me, Hi - a - wa - tha!"

cel. *cel.* *cel.* *cel.* *cel.* *cel.*

f pp

"Do not shoot us, Hi - a - wa - tha!"
 "Do not shoot me, Hi - a - wa - tha!"
 "Do not shoot me, Hi - a - wa - tha!"

cel. * *cel.* *

3

tha!"

445250

3

decresc.

p

p

8

molto dim. e rit.

pp

Notes marked \circ in harmonics

8

rit. e dim.

ppp

Red.

Red.

*

Red.

No 17. Recitation

FIRST INDIAN MAIDEN:

But he heeded not, nor heard them,
For his thoughts were with the red deer;
On their tracks his eyes were fastened,
Leading downward to the river,
To the ford across the river,
And as one in slumber walked he.

SECOND INDIAN MAIDEN:

Hidden in the alder-bushes,
There he waited till the deer came,
Till he saw two antlers lifted,
Saw two eyes look from the thicket,
Saw two nostrils point to windward,
And a deer came down the pathway
Flecked with leafy light and shadow.

THIRD INDIAN MAIDEN:

And his heart within him fluttered,
Trembled like the leaves above him,
Like the birch-leaf palpitated,
As the deer came down the pathway.

No 18. Finale: (A) "Then upon one knee"

(Chorus in Unison)

Motive of music based upon Indian "Game Song" (Vancouver's Island)

Allegro con vivo

Then, up -

(Preserve the peculiar rhythm.)

Red. *

on one knee up-ris-ing, Hi - a-wa-tha aimed an ar-row;

Red. *

mf

Scarce a twig moved with his mo-tion, Scarce a leaf was stirred or

decresc. *mf* *sempre mezzo-forte*

rus tled, But the wa - ry roe-buck start-ed

rit. *

Stamped with all his hoofs to-gether. List-ened with one

rit. *

foot up-lift-ed, List-ened; Leaped as if to meet the ar - row!

rit. *a tempo* *cresc.* *sf*

rit. *a tempo* *cresc.* *sf*

* *rit.* *a tempo* *cresc.* *sf*

Ah! the sing-ing, fa-tal ar-row,

f *cresc.* *Red.* *Red.* *** *attacca*

Finale (B) "Dead he lay there in the forest"

Semi Chorus in Three Parts

Preserve the five measure rhythm

Andante moderato e espressivo

Soprano *pp* *Hum.*
Alto *p*
Soprano *mf* *Hum.* *Hum.*

Dead he lay there in the for-est By the

Andante moderato

mf *Hum.*

ford a-cross the riv-er; Beat his tim-id heart no...

* Consider each measure as one beat
Hiawatha

long - er, Beat his tim - id heart no long - er.

Dead he lay there in the for - est

By the ford a - cross the riv - er.

Hum.

Hum.

Hum.

decresc

attacca

Finale (c) "But the heart of Hiawatha"

Chorus in Unison

*Motive for music of (c) and (d) based upon "Game Song" of the Indians of Vancouver's Island.**Enter HIAWATHA bearing the deer, and exultantly*
Allegro con spirito

(Preserve the peculiar rhythm)

f But the

heart of Hi - a - wa - tha, — Throbb-ed and shout-ed, shout-ed and ex-

ult - ed! Throbb-ed and shout-ed and ex-ult-ed! As he bore the

marcato *cresc.* *f*

red-deer home - ward.

attacca

Finale (D) "Strong-Heart"

41

Full Chorus in Three Parts

Allegro vivace

Soprano I

Soprano II

Alto

(Preserve the peculiar rhythm)

Allegro vivace

f marcato

f
And I -

a - goo and No - ko - mis Hailed his com - ing with ap - plaus - es.

Hailed his com - ing with ap - plaus - es.

Hailed his com - ing with ap - plaus - es.

Red. *

From the red-deer's hide, No -

From the

Hailed his com - ing, From the

Red.

ko-mis Made a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,
 red-deer's hide, a cloak for Hi - a - wa - tha,

Red. *

From the red-deer's flesh, No - ko-mis Made a
 Made a cloak for Hi - a - wa - tha, Made a
 Made a

ban-quet to his hon - or,
 ban-quet to his hon - or, Mad a ban-quet
 ban-quet to his hon - or,

marcato

Red. *Red.*

All the vil-lage came and feast-ed,
to his hon-or, All the vil-lage came and feast-ed,

f *cresc.*

All the guests praised Hi - a - wa - tha,
All the guests praised Hi - a - wa - tha,

f *cresc.*

Called him "StrongHeart, Soan - ge - ta - ha!"
Called him "StrongHeart, Soan - ge - ta - ha!"
Called him "StrongHeart, Soan - ge - ta - ha!"

f *cresc.*

Called him "Strong - Heart, Soan - ge - ta -

Called him "Strong - Heart, Soan - ge - ta -

Called him "Strong - Heart, Soan - ge - ta -

ff marcato

decresc.

Red. * *Red.* *vivo* *Red.*

ha!"

ha!"

ha!"

cresc.

Red. *Red.* *Red.* *Red.*

CURTAIN

ff *sempre fff*

Red.

